

Judgment of Paris, by Baldassare Peruzzi. Ceiling Painting in Villa Belcaro, near Siena.

Photo. Lombardi.

BALDASSARE PERUZZI.

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IT is with much diffidence that I come here this evening to speak to you of Baldassare Peruzzi, because I feel that I should have devoted much more time to the study of his work, and should have paid a special visit to Italy to compare my notes with his buildings, some of which I have not seen. I hope, therefore, that you will give me your indulgence and take what I am going to say, not as a complete and reliable life and account of Peruzzi and his works, but merely as a contribution in admiration of his great genius. I feel this the more because I see in our *TRANSACTIONS* that a paper on the same architect was read before the Institute, in 1859, by Samuel Angell, and for the time which has elapsed since then what I am able to add seems small indeed.

We are principally indebted to Vasari for all we know of the eventful life of Peruzzi—a life spent mostly in misery and poverty. A few passages in contemporary writers and the researches of modern times have helped to throw light on various points he does not make clear or omits to mention, but no modern writer has attempted, as far as I know, to give us a full account of Peruzzi's life and work, both as painter and architect, in the same way that Baron von Geymüller has done for Bramante and Raphael. Anyone, therefore, wishing to know more of this artist than is to be found in Vasari has to consult a great many books and papers, copies of which in many cases are not to be found in any of the English libraries.

Vasari mentions that Florence, Volterra, and Siena each claimed to be the birthplace of Peruzzi, and that his father was Antonio Peruzzi, a noble of Florence, who had gone to live in Volterra, where he married in 1482, and where his son Baldassare was born one or two years later. It has, however, been proved that Vasari was wrong in the name of the father,

the place of birth, and the date. Angell and Matas,* and one or two other writers about the middle of last century, give the village of Ancajano, near Siena, as Baldassare's birthplace. Peruzzi always called and signed himself "Senese," and from documents preserved in Siena it appears that he was born in Siena on 7th March, 1481 (common style).

His father was Giovanni di Salvestro di Salvatore Peruzzi, and his son's baptismal name was Baldassare di Giovanni di Salvestro di Salvatore Peruzzi. The father was not a noble of Florence, but a weaver of Volterra, who in consequence of bad trade following on the sack of that town had settled in Siena.

Baldassare delighted in frequenting the workshops of the goldsmiths and others who practised the art of design. The Sienese were then busy with their Cathedral, and no doubt Peruzzi took great interest in it and spent much time in watching the masons, sculptors, and painters at work there; in fact, at the age of twenty years, in 1501, he was appointed assistant to Pinturicchio, who was engaged in painting the Chapel of S. Giovanni.

Soon after this, Peruzzi went to Volterra, where he painted a chapel near the Florentine gate. Whilst in Volterra he made the acquaintance of Pietro di Andrea da Volterra, who induced him to go to Rome, where he (Pietro) was engaged in painting some rooms in the Vatican for Pope Alexander VI.

Arrived in Rome, Peruzzi entered the workshop of "the father of Maturino," where he painted a marvellous picture which astonished his master and other artists who saw it, which was the way a genius usually introduced himself in those days. These artists were much impressed by Peruzzi's power of design and painting, and obtained for him his first commission in Rome, which is supposed to have been the painting of the choir in S. Onofrio. Peruzzi seems to have made a considerable reputation by these paintings, and we find him then decorating two chapels in the church of S. Rocco-a-Ripa and being invited to Ostia, where he decorated some rooms in the tower of the fortress. From Ostia, Baldassare returned to Rome, where he became the friend of Agostino Chigi, a rich Sienese banker, who supported him while he devoted himself to the study of the architectural antiquities of ancient Rome. His stay in Rome probably extended from about 1503 to 1522.

During this period he seems to have been remarkably busy and to have painted and designed a great many buildings. Whether he visited Siena at this time or not Vasari does not say, although he mentions two small works there, but he next describes Peruzzi's visit to Bologna on the invitation of the wardens of S. Petronio, that he might take part in the competition for the completion of that church.

After remaining for some time in Bologna, Peruzzi was "almost compelled to return to Siena, whither he was summoned to prepare designs for the fortifications of the city,"† so that one is led to suppose, by the use of the word return, that he had made a stay in Siena between leaving Rome and visiting Bologna.

The reconstruction or strengthening of the defences of Siena being completed, Peruzzi once more returned to Rome, where he was engaged on S. Peter's and many other important works.

"Then came the year 1527, and in the cruel sack of Rome poor Baldassare was made prisoner by the Spaniards, and not only lost all he possessed, but was also maltreated and shamefully tormented, for, having a grave, noble, and commanding aspect, they believed that he was a great prelate disguised or a man who could pay a large ransom. These impious barbarians having finally discovered that he was a painter, one of them, a devoted adherent of the Constable of Bourbon, made him paint a portrait of that reprobate captain, enemy of God and of men, either by showing him his dead body, by

* N. Matas, *Elogio che l'anno 1842 fu consacrato alla Memoria di Baldassare Peruzzi*. Pisa, 1852.

† Vasari's Life.



FIG. 1.—LOGGIA IN THE CORTILE, PALAZZO MASSIMI DELLE COLONNE. (B. PERUZZI, ARCHITECT.)

Photo. Alinari.

drawings, or by describing him in words, or by other means. After that, Baldassare having escaped from their hands (he was really ransomed by the Republic of Siena), he took ship for Porto Ercole, and from there to Siena, but on the way he was stripped and robbed of everything he possessed, so that he arrived in Siena in his shirt. Nevertheless, being honourably received and reclothed by his friends, he was before long ordered to receive provision and a salary by the Council, and appointed to superintend the fortifications of the city." *

In 1529 we find Peruzzi before the walls of Florence where he had been sent by the Pope to help the Papal and Siennese armies in subduing the city. Vasari says that Peruzzi was not to be prevailed upon to lend his assistance in the attack, whereby he earned the Pope's displeasure, but it has been proved by documentary evidence that Peruzzi did help the Siennese to the utmost of his power.

After the war, Peruzzi once more returned to the Eternal City, and soon became again busily engaged in the erection of various palaces, and on St. Peter's.

He found time, however, to study astrology and mathematics, and became so expert in the art of perspective drawing that he was considered to surpass all other masters of his day. He commenced also a book on the antiquities of Rome, with a commentary on Vitruvius, and prepared many drawings for the illustrations. Vasari tells us that some part of these writings "are now in the possession of Francesco da Siena, who was his disciple." Whether these are the same drawings and writings which came into the possession of Serlio is not known, but Serlio was another of Peruzzi's pupils, and he used many of his master's drawings and notes in his work entitled *I Cinque Libri d'Architettura*, printed in Venice in 1551, where, in the introduction to the fourth book, he says:—

"For all you will find in this book which pleases you, do not give praises to me, but give them well to my predecessor Baldassar Petruccio da Siena, who was not only very learned in this art, by theory and by practice, but was also courteous as well as liberal in instructing those who were interested, especially to me, all of which, as I know so well, recounts to his benignity."

Many writers speak in eloquent terms of Peruzzi's nobility and modesty of mind, which, however, were imposed upon by his patrons, so that in his old age he was very poor. As he lay on his death-bed, to which he had been brought not without a suspicion of poison, Pope Paul III. sent him 100 scudi and many promises. He died on 6th January 1536 (or 1537 new style) and was buried in the Pantheon by the side of Raphael.

Having given you a brief outline of the chief incidents in Peruzzi's life as we know it from the meagre details which have come down to us, I now come to the work he has left behind him, to be seen in Italy to-day, to work spoken of by various authors but no longer existing, and to work which has been attributed to him.

I propose to deal first with his work as an architect, and then I shall have a few words to say with regard to his paintings. I shall not attempt to give them according to the order in which they were executed, as in most cases we have no dates to rely on.

PERUZZI AS ARCHITECT.

Rome.—In one of the latest editions of Vasari, Peruzzi is stated to have designed the mosaics in the crypt of Santa Croce in Gerusalemme in 1500. Frizzoni † assigns them to the period 1503-1513; but as Peruzzi, as I have already stated, is known to have been in Siena in 1501, when he received a payment for the work he did in the Chapel of S. Giovanni

* Vasari's Life.

† G. Frizzoni, *Arte Italiana del Rinascimento*. Milan, 1891.

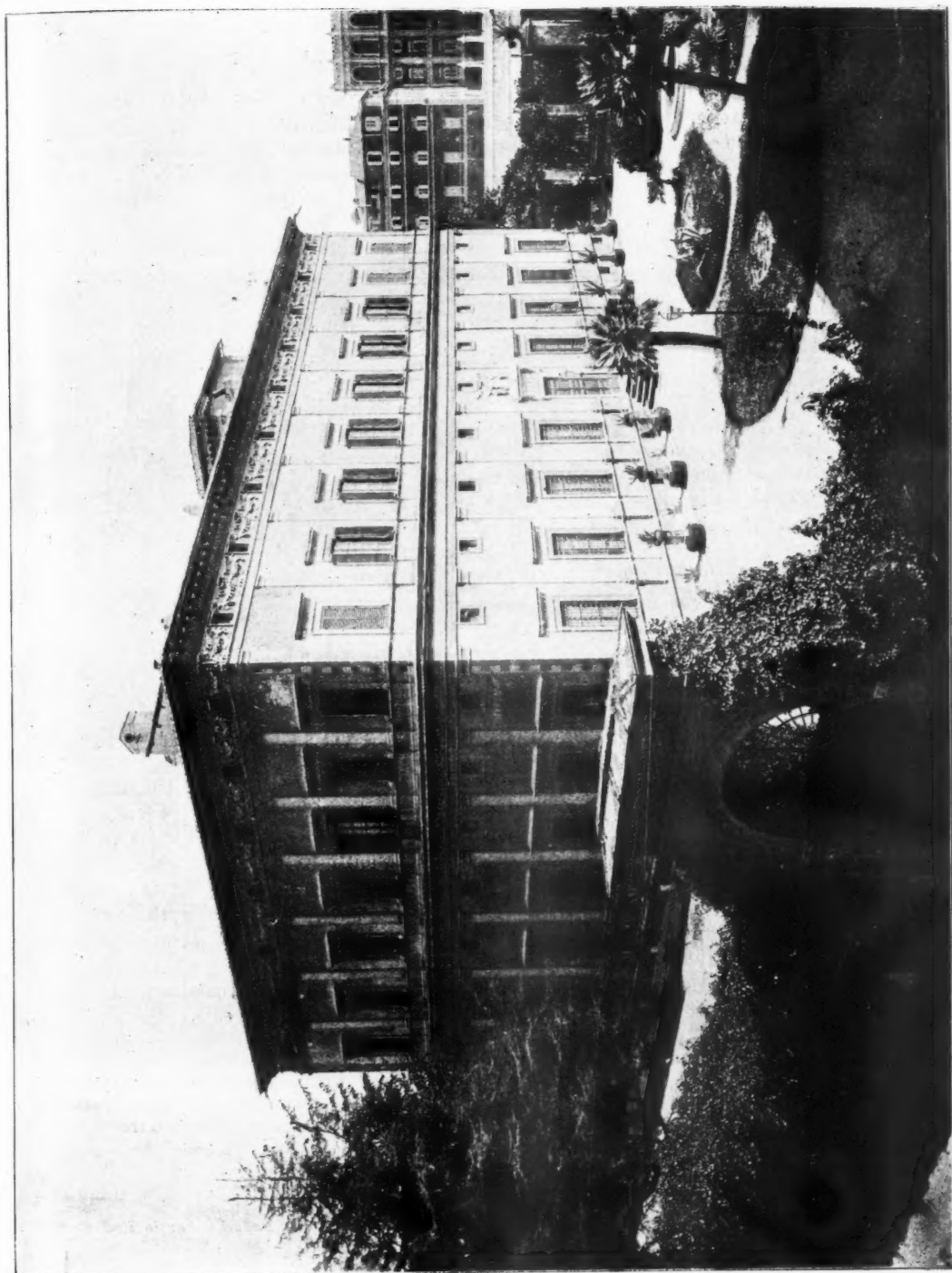


FIG. 2.—THE VILLA FAINETISKA, ROME. (B. FERRUZZI, ARCHITECT.)

Photo, Alinari.

as Pinturicchio's assistant, I should give the date of 1503 as the year in which he arrived in Rome. He appears to have remained in Rome until about 1522, with probably only a short absence when he carried out the work at Ostia.

His best known work, perhaps, in Rome is the Palazzi Massimi, two palaces built side by side for two brothers. Their authorship, as far as I know, has never been questioned. They are too well known to you, I am sure, to need further description, for they were justly admired by Peruzzi's contemporaries, and have since been held to be among the masterpieces of the Renaissance. The beauty of the plan and the refinement of the details have never been surpassed, although Monaldini,* while highly praising the palaces themselves, complains of the ceiling of the portico as being too ornamental for the simple front, and that the doorway, while being "gentile," "Ha di superfluo i dentelli ed i modiglioni." The Cortile of the Palazzo Massimi delle Colonne, although small, is one of the most charming in Rome [fig. 1, page 167].

Another still more famous work, for which Peruzzi's title of architect has not been disputed until recently, is the Villa Farnesina [fig. 2, page 169], built for Agostino Chigi. Baron Von Geymüller† has tried to prove that this villa was designed by Raphael; but his arguments have not been generally accepted, nor are they very convincing. I think that in his admiration for Bramante and Raphael his enthusiasm has led him to place all other contemporary architects in a very inferior position as being the mere creatures of these two great minds, and our poor Peruzzi has suffered most in his strenuous endeavours to prove that all, or nearly all, the fine conceptions of that time emanated from them.

It would not be possible in a short paper like this to go into all the reasons Geymüller gives which have convinced him that Peruzzi was not the architect of the Farnesina, or of much of the work which has generally been attributed to him in connection with St. Peter's, of which I shall speak again shortly. The principal reasons he adduces in favour of Raphael as the architect are:—

1. That Agostino Chigi was a friend of Raphael's. But he was also a friend and fellow citizen of Peruzzi's. Vasari says Peruzzi "contracted a most intimate friendship with Agostino Chigi of Siena, who received him into his intimacy, not only because Baldassare considered himself a Sienese, but also because Agostino was by nature the friend of all distinguished men." Also, "with the assistance of such a man as Agostino Chigi, Baldassare found means to afford himself leisure for remaining some time in Rome, occupied solely with the study and examination of the antiquities, but more particularly of those relating to architecture."

Geymüller believes that the passages in Vasari which have generally been read as meaning that Peruzzi designed the villa meant only that Peruzzi did the paintings, or some of the paintings, there. But I must confess I cannot see how Vasari's words can be twisted in any way so as to convey that sense. If he had wished to state that the work which Peruzzi did was of a similar nature to that of Raphael and Sebastiano del Piombo he would have described it in a similar way. In the life of Raphael, he says:

"The master had produced a fresco of the most exquisite beauty in a loggia of his (Agostino Chigi's) palace in the Trastevere, now called the Chigi"; and in the life of Sebastiano del Piombo he says Sebastiano, "having arrived in Rome accordingly, Agostino set him instantly to work, and the first thing which he did was to paint the small arches above the loggia, which looks into the garden of Agostino's palace in the Trastevere, where the whole of the vaulting had been decorated by Baldassare of Siena."

* V. Monaldini, *Le Vile de' più celebri Architetti d'ogni Nazione e d'ogni Tempo, preceduto da un Saggio sopra l'architettura*. Rome, 1768.

† H. de Geymüller, *Raffaello Sanzio studiato come Architetto*. Milan, 1884.

Now note how differently he describes Peruzzi's work :

"But still higher was the glory which he obtained for the model of a palace prepared for Agostino Chigi, and which he executed in the graceful manner we now see. This edifice should rather be described as a thing born than as one merely built; the exterior decorations are in *terretta*, and exhibit very beautiful historical representations executed by Baldassare with his own hand."



FIG. 3.—PALAZZO TURCHI, NEAR SIENA. (D. PERUZZI, ARCHITECT.)

Photo. Lombardi.

I do not see how anything could be more definite than that, and note particularly the words "executed by Baldassare with his own hand," which were clearly meant to convey that for this building Peruzzi was to be looked upon chiefly as the architect, and that it was somewhat extraordinary that the architect should also paint the decorations.

2. Geymüller also concludes that Peruzzi did no architectural work of importance before the death of Raphael, which occurred in 1520, because Vasari does not mention any, excepting a portal for Francesco da Norcia, and one or two other designs which were not executed, *before* he speaks of the work Peruzzi did at St. Peter's after Raphael's death. But

Matas* states that Peruzzi studied architecture under Francesco di Giorgio at Volterra before he was twenty years old. The sequence in which Vasari gives Peruzzi's works cannot be taken as the chronology in which they were carried out, for after describing those in Rome he passes on to the organ which Peruzzi designed for the church of the Carmine at Siena, and the bier which he painted for the brotherhood of S. Caterina in the same town; then, after speaking of Peruzzi's visit to Bologna, which was in 1522, he goes on to the design and model which he prepared for the Duomo of Carpi, which are known to have been sent from Rome seven years earlier—viz. in 1515.† Therefore, Geymüller's argument that Peruzzi did no architectural work of importance before the death of Raphael, because Vasari happens only to have spoken of his paintings before that event, cannot be sustained.

3. A third reason Geymüller gives is that Serlio only mentions the Farnesina once, when he says that Peruzzi, "wishing to ornament a saloon of Agostino Ghisi, decorated it with some columns," &c. But Serlio only cites this room as an illustration of the subject which he was then treating, and nowhere attempts to give a list of Peruzzi's architectural works.

4. And as a final and concluding argument Geymüller reproduces a sketch plan made by Peruzzi of the room of which Serlio speaks, which he says must have been sketched and measured from the actual building, and that it would have been unnecessary for Peruzzi to have made this if he had been the architect, because he would have had the working drawings to refer to, and that he would not have written on it "Sala di Messer Augustino Chigij," because he would not have been likely to forget what the drawing was if he had been the architect of the building.

But I am sure that you, as practical architects, will agree with me that it is a common thing, when one wishes to panel or decorate a room, to take the exact measurements from the work itself, which may in the course of erection have been varied somewhat from the plans.

The Farnesina was commenced in 1509 and finished in or before 1511. In plan it is a simple oblong, with two projecting wings with a loggia between, facing the garden. Externally it has a Doric order to the ground and first floors, and the windows are also similarly treated in each story, which Monaldini considers "troppo sechi." The whole is crowned with a rich frieze pierced with windows and a small cornice. This motive of putting windows in the frieze was a favourite one with Peruzzi, and is to be seen in many other of his buildings in Siena and at Bologna, and was copied by Sansovino in the library of St. Mark at Venice. The monotony Monaldini complains of in the architectural details of the Farnesina no doubt resulted from the exquisite taste Peruzzi always displayed when he wished to combine painting with architecture, when he was careful that the structural work should not interfere with the more delicate lines of his brushwork.

In 1512 he designed a Casino in the Vatican for Pope Julius II.,‡ and completed the Vigne di Papa Giulio outside the Porta del Popolo which had been commenced by Sansovino.§ Very beautiful drawings are given by Le Tarouilly || of this Casino.

Peruzzi also designed the fine Cortile of the Palazzo d'Altamps.

The monument to Pope Adrian VI. in S. Maria dell' Anima is given as a work of Peruzzi by Vasari, who says that the sculpture was carried out by the Sienese Michelagnolo assisted by Peruzzi. This tomb was finished in 1529.

* *Op. cit.*

† G. Campori, *Gli Artisti Italiani e Stranieri negli Stati Estensi*. Modena, 1855.

‡ Matas, *op. cit.*

§ This Casino must not be confused with the Villa di Papa Giulio designed by Vignole.

|| Le Tarouilly, *Edifices de Rome Moderne*. Paris, 1840-57.

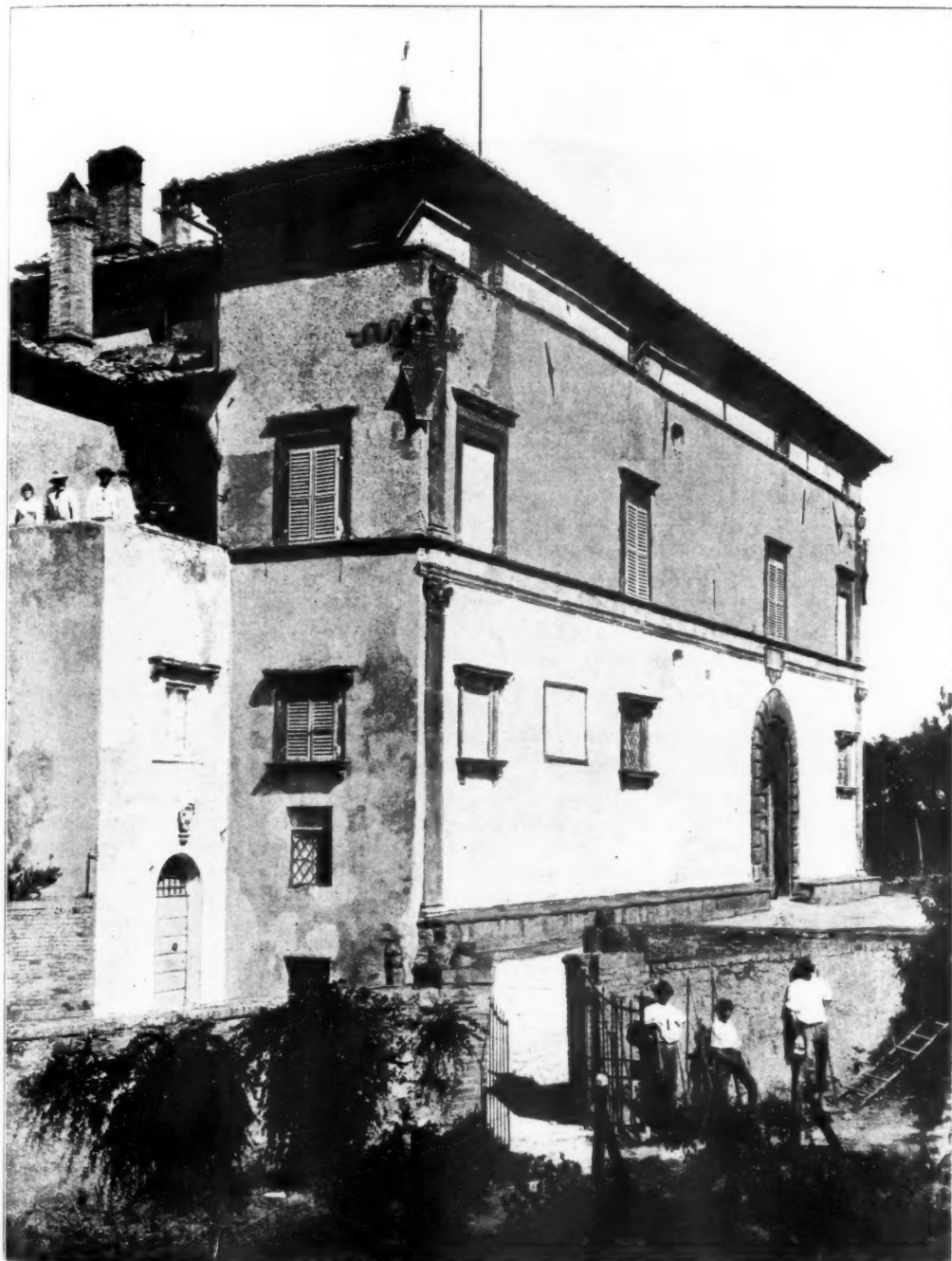


FIG. 4.—VILLA MIELI, NEAR SIENA. (B. PERUZZI, ARCHITECT.)

Photo. Lombardi.
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The Palazzo Regis, called also the Piccola Farnesina or the Palazzo Linotte, is attributed by Le Tarouilly to Peruzzi, but of late it has generally been acknowledged to be a work of Antonio da San Gallo the younger.

Another work accredited to Peruzzi is the portico of S. Maria in Domnica, which, if somewhat tame, is still simple and dignified. This portico was said at one time to have been built by Michelangelo. The Palazzo Lante and the Palazzo Ossoli are undoubtedly works of Peruzzi. The former is a small palace with a court arcaded on three sides: the widths of the open corridor surrounding the court are different on all three sides, and the vaults are made elliptical to get over the difficulty. The façade has simple enrichments to the windows and a rather small cornice. The Palazzo Ossoli is a palace with a court arcaded on one side only; the façade has a rusticated lower story, with two orders, Doric and Ionic, over.

The Palazzo Costa, attributed to Peruzzi by Le Tarouilly, has a simple rusticated ground floor, with flat arches over the shops on each side of the entrance.

Peruzzi is said to have designed also the beautiful doors of S. Maria dell' Anima.

The Chigi Chapel in the Church of S. Maria del Popolo has generally been attributed to Peruzzi, as also the Church of S. Elogio.

Geymüller considers both these to be the work of Raphael, and he publishes a sketch of S. Elogio by Peruzzi's son, Salustio, on which is written "Opera di Raffaello da Urbino," and also one by Aristotile da San Gallo, on which San Gallo has written "di Mo. baldassarre da Siena," and concludes that the church was designed by Raphael and finished by Peruzzi, who is only responsible for the lantern to the dome.

Among other works in Rome attributed to Peruzzi by Le Tarouilly which may be mentioned are, a house in the Piazza de' Satiri, which somewhat resembles the Palazzo Massimi, a house in the Via di Parioni, and a ceiling to a room in the Palazzo Cancellaria.

Owing to intrigue, the death of successive Popes, want of money, the sack of Rome, and other unfortunate circumstances, the products of many of Peruzzi's best years were thrown away. Vasari thus refers to Peruzzi's connection with St. Peter's:

"He was also employed on many occasions by Pope Leo X., more particularly when that pontiff, desiring to bring the church of S. Pietro, which had been commenced by Julius II. after the design of Bramante, to a conclusion, and, finding the edifice too large, resolved to have a new model constructed. His Holiness was of opinion that the various parts of that vast fabric were not in harmony with each other; wherefore he committed the work to Baldassare, who prepared a new model, which is truly ingenious and of a very magnificent character. It gives proof of so much judgment, also, that succeeding architects have frequently availed themselves of many parts thereof."

Also:

"The façade of the principal chapel, which had been commenced by Bramante, was completed by Baldassare, who constructed it of Peperino marble."

And again:

"The fame of Baldassare was greater after his death than during his life. More particularly were his judgment and knowledge vainly desired when Pope Paul III. determined to cause the church of S. Pietro to be completed, seeing that all then discovered how useful his assistance would have been to Antonio da San Gallo. It is true that the last-named architect effected much in accomplishing what we now possess; but he would, nevertheless, as is believed, have seen his way more clearly through certain of the difficulties incidental to that work had he performed his labours in company with Baldassare."

Peruzzi was appointed architect to St. Peter's on 1st August 1520—less than five months after the death of Raphael—and held the post until 6th May 1527, and from 1530 to 1531, and again from May 1535 to 6th January 1537, the day of his death.

I do not intend to enter into the controversy as to what was Peruzzi's share in the various designs and plans made for St. Peter's, or as to what he actually built; but he played a very important part, not only in what was actually erected, but in the various proposals which were committed to paper.

The words of Vasari which I have just quoted have generally been accepted, and they are confirmed by Serlio,* who says:

"In the time of Julius there lived in Rome Baldassar Petrucci, Sienese, who was not only a great painter, but very learned in architecture, and who, following the precepts of Bramante, made a model in the manner here shown below. . . . The four piers in the centre have four arches, which carry the dome. The four arches have lately been built; the height of them is 220 palms. Above these arches will be a drum, much ornamented with columns, with its dome over. This Bramante planned before he died, the plan of which is here in the following page."†

It seems impertinent of me to doubt the arguments of Geymüller, who has spent years in the study of St. Peter's and the large number of drawings existing in the Uffizi at Florence, the result of which labours are to be seen in his sumptuous work, *Les Projets primitifs pour la Basilique de Saint Pierre de Rome*, published in Paris and Vienna in 1875; but he states that the plan published by Serlio is really Bramante's, that the plan or model mentioned by Vasari was only a combination of Bramante's nave with the choir of Rossellino, and that most of the drawings in the Uffizi which have been attributed to Peruzzi, one or two of which are signed with his name, were made by Peruzzi for Bramante while he was the latter's draughtsman. That Peruzzi was Bramante's assistant is not recorded by Vasari—who knew both, and who published his book of lives in 1550, only thirteen years after Peruzzi's death—or by Serlio, who was the latter's pupil.

Geymüller also says that it was not Peruzzi who succeeded Raphael as chief architect of St. Peter's, but Antonio da San Gallo the younger, who was placed over him, although in an earlier pamphlet‡ he concurs in the dates already stated of the years in which Peruzzi was chief architect, and where he says that Antonio da San Gallo was architect after Peruzzi's death—viz. from 1537 to 1546—and ignores the codex in the Biblioteca Nazionale at Florence, which was published by Aurelio Gotti in his *Vita di Michelangelo* in the same year as Geymüller's *Projets*, and in which San Gallo himself says that he succeeded Peruzzi as architect-in-chief of St. Peter's.

Vasari, as you have heard, clearly infers that San Gallo succeeded Peruzzi, and Vasari was well acquainted with the work of St. Peter's, for in his fresco in the Sala dei Cento Giorni in the Palazzo Cancelleria he shows the church in course of construction as it was in 1546, with the choir of Peperino marble built up as high as the triglyphs of the Doric order. There is also an engraving of Peruzzi's choir by H. Cook, printed in 1550, in the Palazzo Barberini.

That Peruzzi was greatly influenced by Bramante and was a sincere admirer of his work, on which he founded his own style, is undoubted; but I can see no reason why it should be supposed that the many plans and perspective sketches by him were made for Bramante, and were not the expression of his own ideas.

* *Op. cit.*

† Peruzzi's plan thus described by Serlio is illustrated in Prof. Aitchison's most interesting lectures on St. Peter's, published in the present and preceding volume of the

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‡ H. de Geymüller, *Notizie sopra i Progetti per la Fabbrica di S. Pietro in Roma*. Rome, 1868.

Siena.—The chief work of Peruzzi in Siena was the rebuilding and strengthening of many parts of the walls surrounding the city. He was "Architetto del Pubblico" from 1527 to 1529, at a salary of five crowns a month, and was again appointed in 1531. During the first period, 1527–9, he built seven towers or gateways, four of which—the Porta Laterina, the Porta Pispini, the Porta S. Prospero, and the Porta Camollia—still remain. The walls and bastions are built of brick, with a battering base surmounted by a great torus moulding; at the top of the wall is another torus moulding, a plain frieze, and a rich brick cornice.

His most interesting work is the Palazzo Pollini, or Celsi, which is very similarly treated to the walls of the city, having a battering basement and large torus mouldings, the lower one of which is continued on beyond the palace in the high wall of the raised garden, above which is seen a great loggia, or annex, of several stories in height. This little palace is one of the most refined and dignified in Italy.

The Palazzo Turchi [fig. 3, page 171], outside the Porta Camollia, was built about the same time as the fortifications and the Palazzo Pollini, for in the cornice, which is of terra-cotta, Peruzzi has not only used the same enrichments, but has employed the same moulds for the casting. The details of the frieze, architrave, and cornice are almost Greek in their refinement.

Not far from the Palazzo Turchi is a small chapel attributed to Peruzzi. It is a very simple building, with an open portico of three arches, with one bay at each end on the return sides. The arches are separated by pilasters of slight projection and without entasis. The design shows Peruzzi's mastery of materials, for it is built of brick; but for all parts which would be difficult to mould in clay, such as the caps to the pilasters and the angles of the pediment where it joins the main cornice, he has used stone.

The Fonti di Pescaia is believed by the Sienese to be by Peruzzi; and here again one sees how cleverly he could use brick. For the church of the Carmine he designed and built the cloister and campanile, which are also in brick, with stone sparingly used. He designed, also, the organ-case in S. Maria della Scala, spoken of by Vasari—who, however, makes the mistake of stating that it was for the church of the Carmine.

The high altar in the cathedral, a simple design in coloured marbles, and the main doors are given by Milanese as works of Peruzzi. Milanese* publishes a bull from Cardinal Spinola giving Peruzzi permission to remove certain marbles from Rome for this altar. Matas† states that the very beautiful staircase to the pulpit in Siena Cathedral, which was carved by Bernardino di Giacomo in 1543, was designed by Peruzzi, who was *capo-maestro* of the cathedral for some time.

Milanese‡ thinks it probable that Peruzzi designed the marble seat in the Loggia della Mercanzia, or Casino di Nobili, which was carved by Marrina.

The Villa Mieli, near Siena [fig. 4, page 173], probably one of Peruzzi's earlier works, is a picturesque house with stone pilasters at the angles, a stone base and enrichments to the windows and doorway, and stuccoed walls.

The Villa Belcaro, some three or four miles from Siena, was built on the site of an old house for the Turamini family. It is magnificently placed on the top of a hill surrounded by pine woods, and the house is again enclosed within a high wall encircled by cedars. This wall has a walk on the top, like the old city walls of York and Chester, and forms courtyards around the house. From the main inner court, which has buildings on two sides, one passes into a garden court, which is separated from the principal one by a screen wall, which has two gateways, with a fountain between. At the far end of the garden is a loggia, or summer-

* G. Milanese, *Documenti per la Storia dell' Arte Senese*. Siena, 1854.

† *Op. cit.*

‡ *Op. cit.*

house, with a vaulted ceiling painted by Peruzzi, of which I shall speak again later. A plan of the villa is among Peruzzi's drawings in the Uffizi.

The villa of S. Columba, also attributed to Peruzzi by the Sienese, is some six or eight miles from Siena, and further north than the Villa Belcaro; but, although it is strikingly clever in plan and general arrangement, I do not think it is by him. He also designed the Villa Celsa, four miles beyond the Villa S. Columba. On the way to this villa is a small country church with a brick tower not unlike that of the Carmine, which, I feel sure, is a work of Peruzzi.

He designed, also, in Siena the Palazzo Francesconi or Mocenni, the cloister of S. Martino, the church of S. Giuseppe and the church of the Servi, a doorway to S. Spirito, and the cortile of the house of S. Catherine, and restored the Ponte all' Orcia at Vignoni. Peruzzi describes his plan for the latter in a letter to the Signoria of Siena dated 23rd November 1528. He is also supposed to have been consulted, and probably carried out works, for the fortifications of the neighbouring towns of Chiusi, Turrina, and Chianciano.

Many of Peruzzi's designs for the church of S. Domenico in Siena are preserved in the Uffizi.

Carpi.—Vasari says that Peruzzi prepared "the design and model for the cathedral of Carpi, which was exceedingly beautiful. The structure was built under the direction of Baldassare and according to the rules laid down by Vitruvius. In the same city our artist commenced the church of S. Niccolò; but this building was not completed at this time, the master having been almost compelled to return to Siena, whither he was summoned to prepare designs for the fortifications of the city; and those defences were then constructed under his direction."

The Duomo of Carpi was built for Alberto Pio, who, in a letter dated 9th May 1515, informs his agent that he is sending the model from Rome. There are no contemporary documents proving that the Duomo was designed by Peruzzi; but from the style of the building, and the fact that Peruzzi was in Rome when Pio wrote his letter, and that several writers name Peruzzi as the architect some few years later, the weight of evidence is in Peruzzi's favour. The model was still preserved in the cathedral in 1604, when Spaccini visited Carpi and wrote, "I went to the cathedral of Carpi to see the model of that church designed by Baldassare of Siena." The church was only partly built, when Alberto Pio suspended the work so that his other church of S. Niccolò might be completed, and afterwards war prevented its being proceeded with, so that it remained unfinished until 1606. In that year the church was commenced again, but the original design was so mutilated and altered that only the general idea can now be said to have been Peruzzi's. Geymüller does not seem to take this fact into consideration when he says that the disposition of certain parts and details "show that we have before our eyes the work of a young artist, and not the work of a man who had reached the full maturity of his genius, as had Bramante."*

We have noted that Vasari says that Peruzzi "commenced" the church of S. Niccolò. This is not correct, for the church was built in two periods—1493–1508 and 1517–20. In 1493, Peruzzi, being only twelve years of age, could not have designed the church. It is not known who was the architect of the original building, but the design of the one commenced in 1517 and finished in 1520 was undoubtedly made by Peruzzi; and Campori † says that "the authorities have recognised in this noble and magnificent church the pure and graceful style of Baldassare Peruzzi."‡ And yet this church was built only two years

* Geymüller's *Projets*.

† *Op. cit.*

magnifico tempio lo stile puro ed elegante di Baldassar Peruzzi."

‡ "Che gl' intendenti ravvisano in questo nobilissimo e

later than the design for the Duomo, which Geymüller criticises as being by a young and inexperienced architect.

In addition to the designs for the cathedral and for S. Niccolò, Alberto Pio also sent from Rome drawings or models for the Oratorio della Rotunda and the Oratorio della Sagra in Carpi. According to documents, those for the former were sent in 1511 and those for the latter in 1515. The Oratorio della Rotunda was built on an octagonal plan resembling in small dimensions the Pantheon in Rome. It was taken down in the seventeenth century. These two buildings are not mentioned by Vasari.

Bologna.—As I said before, Peruzzi was invited to Bologna that he might take part in the competition for the completion of S. Petronio. Many of Peruzzi's designs, with those of Vignole and others, are still preserved in the sacristy.* One shows a very fine dome.

While in Bologna he designed the Albergati and Fioresi Palaces. Only one-half of the Albergati Palace was built, but it is, I consider, Peruzzi's finest work, and if completed would have been one of the most magnificent palaces in the world.

The beautiful doorway to S. Michele in Bosco was designed by Peruzzi at this time. It shows the influence of his Greek studies perhaps more than any other of his works.

Ferrara.—In Ferrara he designed, according to Lanzi,† the doorway of the Sacratì Palace, an impressive and imposing entrance, but not showing the refinement generally seen in Peruzzi's work.

Vallepiatta.—The church of S. Sebastiano is mentioned by Matas,‡ who says it is supposed to be Peruzzi's first architectural work.

Viterbo.—The Panteone di Pontremoli in Viterbo is attributed to Peruzzi.

Bibbiano.—Peruzzi is supposed to have designed a villa near Bibbiano for Cardinal Petrucci.

Caprarola.—It has been proved that the Rocca di Caprarola, which Vasari assigns to Antonio da San Gallo the younger, was designed by Peruzzi. Vignole is supposed to have taken his pentagonal idea for his famous villa here from a plan which Peruzzi had previously made for the same villa.

PERUZZI AS PAINTER.

As we have seen from the short account of some of Peruzzi's buildings, he was a very accomplished architect. As a painter he was classed with the best of his day; and perhaps Michelangelo only excelled so equally in architecture and painting.

Most of Peruzzi's paintings were executed as fixed decorations, and very few of his easel pictures exist—which, perhaps, accounts for his works not being so generally known as they deserve.

The chapel in Volterra near the Florentine gate, which Peruzzi painted, and which Vasari says was his first work, no longer exists.

His other early paintings in the chapel of S. Giovanni in Siena Cathedral, where he worked as an assistant of Pinturicchio, have also disappeared.

There is no doubt, from the fact that Peruzzi was Pinturicchio's assistant at the age of twenty, and from the influence of the latter to be seen in all Peruzzi's paintings, that Pinturicchio was his first master. Later he owed much to Sodoma, whose acquaintance he made in Siena, and whom he met again in Rome, and to Raphael.

One of his first works in Rome was the painting in fresco of the choir of S. Onofrio. One of the paintings represents the Madonna and Child and various saints, a picture particularly

* A list of these is given by H. L. Florence, R.I.B.A. TRANSACTIONS 1870-1.

† L. Lanzi, *Storia pittorica dell' Italia dal Risorgimento*, Bassano, 1795.

‡ *Op. cit.*



FIG. 5.—CEILING OF THE LOGGIA, VILLA BELCARO, NEAR SIENA. (B. PERUZZI, PAINTER.)

Photo. Lombardi.

reminiscent of Raphael; others, the Adoration of the Magi, and the Flight into Egypt. The semi-dome of the apse in this church is a very beautiful piece of decorative work.

A fresco representing the Three Graces was discovered in the Palazzo Chigi, which was no doubt inspired by the antique group preserved in the *opera* of Siena Cathedral. Frizzoni thinks that this fragment was brought by one of the Chigi from Ostia, where it had formed part of the paintings executed in the tower of the fortress described by Vasari, in which he was helped by Cesare di Milano, who was probably Cesare da Sesto, a pupil of Leonardo da Vinci.

Of the two chapels in the church of S. Rocca-a-Ripa, which I spoke of before, one is destroyed, and the paintings in the other have been so much restored that little of Peruzzi's work remains.

The paintings on the ceiling of the Camera d'Eliodoro in the Vatican are attributed by Cavalcaselle to Peruzzi, excepting one portion which was finished by one of Raphael's pupils.

There are some historical paintings in the Palazzo dei Conservatori, in Campodoglio, which Frizzoni says are undoubted works of Peruzzi, although they have been ascribed to Buonfigli and Botticelli. It is curious that Vasari does not mention these, especially as he devotes some space to a description of the scenic painting which Peruzzi made when the *bàton* of the Holy Church was given to Giuliano de' Medici, and which formed part of the decorations "che fece il popolo romano in Campodoglio." He also painted scenes for the theatre on the same occasion.

In the Vatican he painted a corridor for Pope Julius II. with subjects representing the months and seasons of the year. This work no longer exists.

In the crypt of S. Croce in Gerusalemme Peruzzi designed, as I stated before, a very beautiful vaulted ceiling, which was executed in mosaic. It belongs to the period 1503-1509. The figures and decorations are on a gold ground. In the centre is a figure of our Saviour, and in four ovals at the sides are the Evangelists, and above are pictures of the legend of the making of the cross, four saints, and a kneeling figure of Cardinal Carvajal, the donor.

In the Farnesina, Peruzzi painted the ceiling of the loggia, in addition to the histories in *terretta*, which were on the external walls. The lunettes to this ceiling were painted by Fra Sebastiano del Piombo. One of them is very different from the rest: it is painted with a gigantic head, which according to common tradition was drawn by Michelangelo when one day he visited Sebastiano del Piombo, but Frizzoni disputes this, and gives Peruzzi as the author. The two central compositions in this ceiling represent the myths of Perseus and Medusa, and Diana. Some of these paintings are in imitation of stucco work in relief, and in describing them, Vasari says:

"I remember the Cavalier Tizian, a most excellent and renowned painter, whom I conducted to see these works, could by no means be persuaded that they were painted, and remained in astonishment when on changing his point of view he perceived that they were so."

Peruzzi also painted in the Farnesina a frieze in one of the ground-floor rooms with scenes from classical mythology.

Some of his most celebrated paintings are those in S. Maria della Pace: one represents the Madonna and Child, with the kneeling figure of Ferrando Ponzetti, and another the Presentation at the Temple. These were painted in 1515 or 1516, and are strongly influenced by Sodoma and Raphael.

In the Borghese Gallery is a painting of a Venus by Peruzzi, but which has until lately been attributed to Giulio Romano.

Siena.—The paintings in the Villa Belcaro, which belong to Peruzzi's later years, are among his best, and show great decorative power. In the loggia in the garden, he has painted

a ceiling [fig. 5, page 179] with subjects from the classics in the manner of which he and Giovanni da Udine were the great exponents. The figure subjects are in small compartments and are surrounded by a pergola of leaves, flowers, fruits, and birds. In the villa itself there is a very beautiful Judgment of Paris on the ceiling of the hall [see *headpiece*, p. 165], and in the chapel he painted the walls in *chiaroscuro* with the four Evangelists and the martyrdom of some saints, and in the centre of the choir the Madonna and Child. In the entrance to the chapel are the arms of the Turamini family, a half-moon and star surrounded by cherubs. These paintings are dated 1535, and are the last he did in Siena, as he returned to Rome in March of the same year, and never went back to his native city.

In the Palazzo Pollini, which I have before spoken of, he painted three ceilings—one a subject from Roman history, another the Adoration of the Magi, and the third the History of Susannah and the Stoning of the Elders. There is a very beautiful ornamental plaster ceiling with painted panels in the Pal. Piccolomini or Nerucci by Peruzzi. One of his most celebrated and best-known pictures is that in the church of the Fonte Giusta, the Sibyl announcing the advent of Christ to Octavius Augustus. The figure of the Sibyl is a very beautiful one, but the others are rather strained, and show, according to Frizzoni, the decadence of Peruzzi's declining years. An altar-piece of the Virgin and Child by Peruzzi exists in the parochial church of Bibbiano, near Siena. Near the arch of the "Due Porte" in Siena is a fresco of the Virgin, Child, and S. John, now in a very bad state of preservation. In the church of S. Ansano at Dofana, near Siena, is another Madonna and Child.

It is curious that neither Vasari, nor any other ancient writer, speaks of Peruzzi's designs for tapestry, for in the collection of Prince Sigmaringen there is a sketch of the Adoration of the Magi which was attributed to Raphael, but which is really by Peruzzi. The tapestry is now in the Vatican.

Bologna.—The *chiaroscuro* design now in the National Gallery, and which Vasari says was made for Count Battista Bentivogli in 1522, is another of his Adorations of the Magi, and is the same which Agostino Caracci engraved in 1579. Several copies of this design were made in oil, one of which is also in the National Gallery.

Madrid.—There are two pictures in the Prado Museum by Peruzzi, which were formerly ascribed to the ancient Umbrian school.

Florence.—In the Pitti Palace is a very beautiful Holy Family.

Lanzi mentions two other Holy Families, one of which belonged to the Cavaliere Cavaceppi in Rome, and the other to the Sergardi family in Siena.

That Peruzzi was a great architect I think you will all agree, and you have seen from the photographs I have shown you that he was a very excellent painter. He is said to have been the most elegant painter among the architects, and the most ingenious architect among the painters. He was unfortunate in that he was unable to carry out much of his work for St. Peter's, and that he happened to live at the same time as the three greatest geniuses of the Renaissance—Bramante, Raphael, and Michelangelo—whose influence permeated the whole of the then artistic world, and made it impossible for any other artist to achieve anything free from the charge that he owed the idea to one or the other; but although he learnt much from them, especially the two former, Bramante and Raphael, he still preserved more of his originality than his other contemporaries, and infused a spirit of refinement into his detail which has never been surpassed.

What modern architecture owes to Peruzzi, and what *we* owe to him, it is impossible to estimate; but I feel sure that no architect, excepting perhaps Brunelleschi and Bramante, did more in the development of the application of Roman architecture to modern times.

As a painter he excelled particularly in light and fanciful decorations such as are to be

seen in many of his ceilings, and the mere fact that many of his larger and more important works have been taken to be by Pinturicchio and Botticelli is sufficient proof that they were of a very high order of merit.

In conclusion I repeat Vasari's words, "The fame of Baldassare was greater after his death than during his life," and I believe that in time to come, when the same careful searching has been made into the authorship of the architectural works of the Renaissance as has been done for those of painting, Peruzzi will hold a still higher place on the roll of the great artists.

DISCUSSION OF MR. BEDFORD'S PAPER.

The President, Mr. WILLIAM EMERSON, in the Chair.

SIR HENRY HOWORTH, K.C.I.E., F.S.A., said that Mr. Bedford's Paper had been most admirable in every way, most clear and simple, and covering a great extent of ground. The illustrations also were extremely interesting, and it was hard to know exactly what to say except in praise of the Paper. If he might be allowed to draw a lesson from it, it was that in the first place the history of architecture had been too much an impersonal history. We have had the history of buildings, rather than the history of the men with the buildings grouped about them which they designed. It would be a grand thing if some man in the future would take a new departure and give us a more personal history of architecture, especially in the Renaissance time, when we know so much about the personal history of the architects. In the second place it had often struck him as a very curious thing how little Rome, until the year 1500, had to do with the arts in Italy at all. The fact of the matter was that Rome had been a huge howling waste of ruins and desolation. It had been deserted by the Popes, who had migrated to the South of France, and who left some magnificent remains there. There were hardly any buildings of importance at all erected at Rome between the ninth century and the close of the fifteenth; and what building and what artistic work was done in Italy was done in the chief cities, where the merchants were making great fortunes, where Mæcenases lived, and where he spent his money with taste and with knowledge. He did not as modern Mæcenases do, when they insist upon their own vulgar taste being imposed upon the artist. He made the artist the judge of his own art, and left him to design pretty much as he thought best and grandest. It was at Venice and Florence and Siena and Milan and Ferrara—especially Ferrara, where the great dukes lived—where Lucretia Borgia married the great Duke. That little town was, in his view, probably the greatest centre of light of all the little towns of Italy at that period. What is

clear is, however, that that centre was not Rome. It was rather an accidental thing that when the Popes came back from Avignon they came back rich, enterprising, and extraordinarily full of vigour; and Alexander VI., Julius II., Leo X., and Clement VII.—the last a great French Pope, the French Medici—spent their money lavishly, and had the good sense to patronise the real men of genius who poured into Rome from Florence and Siena and the North. The architecture of the period to be seen there was the personal work of these men, but it belonged to the great school which had lived at Florence a long time before, and of which Bramante was undoubtedly the head and chief. How versatile were these men! There was hardly one of them who was not a great painter as well as a great architect. The knowledge that Bramante was a painter had been almost revived in our day. Pictures were turning up by him here, there, and everywhere, showing that he was a most extraordinary genius as a painter as well as an architect. They had seen what this particular genius Peruzzi was in both arts. What a thing it was to think that he died in poverty and misery; that like Rembrandt and many others he died virtually in a garret! It seemed to give point to an aphorism once uttered by a great friend of his (the speaker's), a barrister who was very poverty-stricken, when he said, *à propos* of these tragedies, that he was quite sure that God Almighty showed His utter contempt for money by the people to whom He had entrusted it! Whether that be a consolation or not, it must have been an encouragement to many a poor fellow who had had few chances, but who had great artistic fire in his soul, to think that perhaps there might be in the future a revival of the days which would put him on a pedestal such as Peruzzi now occupied—this great companion and artistic schoolfellow, for such he was, of Raphael, with whom he worked, and who were great friends. And although Peruzzi may have been rather under the shadow of bigger men, we have been able to revive him in a wonderful way by the skill

of the reader of the Paper that evening.—Sir Henry Howorth went on to speak of Peruzzi's talents as a painter, and drew attention to a remarkably fine example lent by Sir Henry himself for the meeting, which had been attributed to Peruzzi by competent judges.* In offering again the warmest thanks of the meeting to Mr. Bedford, Sir Henry Howorth hoped that Mr. Bedford would write a monograph of Peruzzi; that he would illustrate it with as many illustrations as possible; and that he would thus begin a series of monographs of the great artists of the Middle Ages in which we should have the buildings grouped much more scientifically than they were by Fergusson and others, who had simply written a history of the buildings themselves, apart altogether from the men who designed them. If all the buildings were grouped together under their different authors, they would be found to illustrate each other in a way which it was impossible to do by merely putting them into a series in which they were supposed to tell their own story.

PROFESSOR BERESFORD PITE [F.] said that in seconding the vote of thanks so eloquently and pleasantly proposed by Sir Henry Howorth, he very cordially endorsed Sir Henry's suggestion as to the importance of architects studying the personal element in the works of the great men of the Renaissance. That personal element had been absent from our knowledge of the preceding architecture of the Middle Ages; the work of the Guilds he supposed was mainly responsible for our loss of this individual knowledge, which became so interesting at the later period. As we review the work of the greater men of the Renaissance, the sense of their mastery, their extraordinary individuality, is almost overwhelming. We think of Brunelleschi; we think of Alberti; we think of the great men who preceded Bramante, who, himself a giant, was to be succeeded by the greater giant Raphael. In this catalogue of the architects of St. Peter's we seem to pass almost to a superlative of individual forces when we come to consider the character and work of the great Michelangelo, who completed the work begun by Rossellino, Bramante, and Raphael, and continued by Peruzzi and San Gallo, until he, the contemporary of all but the first, completed it. What Mr. Bedford had said incidentally of Peruzzi was equally true of many of those other men. We see Peruzzi's extraordinary facility in painting—something more than facility, because there is the evidence of great genius, power, and beauty in his work, which, if he had confined himself to painting, would have made him a name very closely allied to the position of Raphael's. We

have many other illustrations of an architect's work in engineering and in fortification. Michelangelo was a case very much in point, as he designed the fortifications of Florence which Peruzzi was employed to reduce or attempt to reduce. All these facts are interesting sidelights on the character of these men. But there was something that came yet a little nearer home to us—viz. that in Peruzzi's handiwork, in his architectural work, in the *motifs* of his plan and design, we see very striking individuality which is not quite so evident in the work of his contemporaries. We see in Peruzzi's work the progression from mediæval habits of design to a new method. We know that the great architects who succeeded him were estimated as being successful in so far as they conformed to antiquarian facts—facts that were then being dug out of the soil of Rome with the pickaxe and spade. This led him (the speaker) to ask Mr. Bedford what were the Greek studies to which he referred as conducted by Peruzzi. It would be interesting to have that reference, as he (Professor Pite) was under the impression that the men of that period only knew what we call Roman architecture. Peruzzi drew from the same fountain and from the same source, and was estimated by the same standard—that he was correct as our immediate predecessors were correct, the men of the era of Scott and Street, only in so far as he and they conformed to the then accepted type; and let us hope that, like his, their work will be as interesting and as fresh to succeeding generations as his is to us. None of us can trace in Peruzzi's work that dead and dry archaeology, that antiquarian form of art which, we fear, has kept our Gothic revival hide-bound for a long generation. In Peruzzi's plans there is evident mastery. The ingenuity of the plan of the Massimi Palaces for the two brothers, in which great effects are obtained in little spaces, the way in which the Palace is planned at the awkward angle of a narrow street, and how the small cortile is made to yield large results—are all indications of a type of mind which is definitely architectural and exceedingly interesting. The same man undertakes larger problems; he tackles the greatest architectural problem of Anno Domini—the problem of St. Peter's at Rome. He (the speaker) was sorry Mr. Bedford had felt himself precluded from entering into that most interesting subject owing to Professor Aitchison's lectures. But Peruzzi's plan of St. Peter's was the first of the plans, if he might venture to say so, which showed any complete solidification of parts. Bramante's and the earlier schemes were all bent on rearing a dome, covering it with orders, and supporting it as best they could and knew; but Peruzzi pulled the plan together and evolved a fine squareness and largeness of form which afterwards became embodied in Michelangelo's scheme, and Michelangelo evidently appreciated and benefited

* Sir Henry Howorth also very kindly lent for the occasion two charming little paintings by Janet the Elder, representing equestrian figures, contemporaries of Peruzzi.

by it. We must not forget that although we see practically nothing of Peruzzi's work in existence, the fine squareness which underlies the grouping of St. Peter's was really first revealed to the world by Peruzzi's design. Then, taking up the elevations of his palaces, how different they are from the more common ones of the time! The common palace was a great wall with an enormous cornice and windows arranged about it. Peruzzi not only employed the same cornice, but treated the angles and the base with the cornice, and composed a delightful front. That inner sense of harmony which we have in all his fronts was due to the dignity which he supplied by the use of a great basement, supporting ornament of rare refinement and delicacy, which did not interfere with the great mass of the wall; and crowned with a great feature, which in itself was exceedingly refined and beautiful in its detail. The meeting was very much indebted to Mr. Bedford for bringing them the large photographs, because they revealed a beauty in drawing and delicacy in modelling of the highest value in the total effect of the buildings. Peruzzi evidently delighted in the greatness of his subjects. The way in which he spread his palaces out, the way in which he piled them one upon another, was indicated in the background of his pictures. In "The Presentation in the Temple" there was a most delightful tower composed of a piling of orders one on top of another. In one of the photographs shown—that of the Villa of St. Columba—Mr. Bedford pointed out how the upper part was rather too coarse for Peruzzi's work. But there was a fineness of scale in the piling up of orders one upon another, and the treatment of the angles of the buildings in an entirely different manner, which were very characteristic. The man's mind moved in a large ordered squareness. There was a real sense of breadth and dignity in his proportions and in his line which was of great value, because in every case it seemed to be wholly of set purpose. He wanted to be great—his subjects did not make him great; he made them great. We have his feeling in his plans and elevations, coupled with fineness of detail and moulding, the qualities which make great architecture, and so far as Peruzzi's opportunities afforded he rose to them without exception. What Sir Henry Howorth said about the condition of Rome in the Middle Ages was a subject of vast interest. In many ways the great cities of the world repeated themselves. London was now to a Scotchman and foreigners what Rome was to the Florentines and Sieneese in the Middle Ages! Owing to some unfortunate cause they all flocked to it. He was afraid the fact that Mæcenas dwelt in Rome had something to do with it, and he was supposed to dwell in London by the barbarians of the North now, and so they flocked to the South. In Rome there was everything that was beautiful if one would

only look for it, and he was hoping that the day would come when we should recognise that London was to England and the English what Rome was to the Italians.

COLONEL LENOX PRENDERGAST [H.A.] said that he agreed with almost everything that had fallen from the last speaker. Mr. Bedford's very interesting Paper had brought forward several controversial matters, which for the most part he did not intend to discuss. His friend Baron von Geymüller had entered into a controversy, and he (the speaker) had no desire in the world to cross swords with him. But he would allude to the lovely villa in Rome that everybody knew, called the Farnesina. This had always been believed to be the work of Baldassare Peruzzi; but now they wanted to take it away from him. A great authority of the last century, Aldrich, the then Dean of Christ Church, from whose works in our youth we learned logic at Oxford, unhesitatingly ascribed the villa to Baldassare Peruzzi. Alla Lungara was the name by which it was known then, and he did not wish that they should deprive Baldassare Peruzzi of that great distinction. But the buildings we have to judge him by, speaking shortly, are the Palazzi Massimi. The Palazzi Massimi in Rome have a *cachet* about them that is very distinctive, and that leads one to realise what was behind the designer of that work. He was evidently a disciple of Alberti. They were both mathematicians of the first class, and every line of their work showed that to be the case, coupled with the extraordinary opportunity they both had of unearthing and measuring the ancient work of the Roman period. Those two things created a school in the very earliest period of the Renaissance which had produced a profound effect on the future of that style of work in Europe. It was Fergusson, he believed, who acknowledged that St. Peter's of Rome and all great churches of the kind were originally derived from the work of Alberti at Sant' Andrea in Mantua. The minds of these two men evidently ran in the same direction, and, say what people may, Baldassare had left his mark on the great Church of St. Peter of Rome, which could never be obliterated from it. As he (the speaker) had alluded to that, he was bound to say what was in his mind at the moment. It was of extreme importance that the rising generation of architects in this country should not be misled. Fifty years ago there was a tradition which led people to despise and almost to hate the style of architecture which is embodied in St. Peter's at Rome and in St. Paul's in London. He appealed to others, who would acknowledge that within our lifetime that was the state of things. He took up the *Institute Journal* only a few weeks ago, and to his astonishment and horror he found a distinguished writer evidently deriving his opinions about St. Peter's from these erroneous views of fifty years ago. It was of

extreme importance that that erroneous estimate of the work in St. Peter's at Rome should be absolutely obliterated and got rid of. He for one felt very strongly about this, and was not prepared to allow that that estimate of so great a building should ever be held here now. It was of the highest importance that the rising architects of the day should be able to appreciate what all that work meant. There was a change of opinion in this country: there was no doubt that people were beginning to learn the value of these great Renaissance buildings, and that they must endeavour to realise the drift of opinion of those they had got to deal with—that it would not meet the modern estimates of architecture to take the criticisms of fifty years ago. The criticism that our younger men have to realise is the criticism, for instance, of such a distinguished and cultured man as John Richard Green, the author of *The History of the English People*, one of the most cultured men of our time—alas! no longer with us. He went to Rome, and notwithstanding this old and erroneous tradition that surrounded him, this is what he says about it: "How you would have smiled to see me in St. Peter's, and owning myself in the wrong. . . . I went prepared with all sorts of charges against the façade, and it deserved every one of them. So, too, I had a pocketful of faults to find with the inside—until I entered. From that moment, except the waste of the side aisles, I could see none. No interior of a great church ever so satisfied my conditions of taste before. It conveyed the impression of its size, and yet its size only lends grandeur to its beauty; and seen as I saw it, full of light and colour, there was a pervading joy and lightness amidst all its peaceful quiet which I have never felt elsewhere. It was such a sweet bit of irony, this finding in the chief church of what people call dark bigotry and obscure mysteries the brightest and least mysterious Christian sanctuary ever seen." Such was the change of public opinion, continued Colonel Prendergast, and he for one was glad to be able to call attention to what he considered an erroneous criticism of so great a building. However, the work we had before us to-day was of the greatest interest, especially for the future. If one thing more than another was to be noted it was the extraordinary versatility of those great men. He agreed with every word that fell from Professor Pite on that point. The one thing which seemed almost hopeless in these busy days was for people to be able to accomplish so much. A man was a painter, he was an engineer, he fortified his city, and at the same time he had produced some of the greatest architectural works, which they were glad to admire. It was very heartbreaking—but, for all that, it was encouraging—to think that the profession which had to do with architecture must always produce its great men if they

would only study the methods of the giants of those days.

Mr. BEDFORD, in responding, said that he was much impressed with Sir Henry's remark that he believed in the more personal study of the architectural work of the Renaissance. The point was also emphasised by Professor Pite. It was a feeling that he (the speaker) had had for many years, and was really the feeling which prompted him to make a study of Peruzzi. It was about twelve years since he spent some time in Siena, and he had been much impressed with what he saw there of Peruzzi's work. Afterwards, in going to Rome and other towns in Italy, and seeing still finer works by Peruzzi, he thought it would be interesting to study his life and get to know something more about him. It was a most interesting way of studying architecture. If anybody would take the trouble to follow the lives of the San Galli and other great architects of the Renaissance, and study their works, he was sure they would find it most interesting to themselves, and also, if their researches were published, to other architects. With regard to the Greek studies which Professor Pite referred to, Professor Pite himself spoke of the excavations then being made in Rome. Many of the antiquities which were found in Rome at that time were of Greek workmanship, and no doubt Peruzzi studied them very minutely. He was very much pleased with what Professor Pite said with regard to the Villa of St. Columba. He was sorry he had not a plan to show of that Villa. It was a most interesting plan—extremely well arranged, with large circular staircases; and there was no doubt, as Professor Pite said, that the leading lines of the building—the general outline, the great loggia on the upper floor, and the loggia on the ground floor—were very excellent. What he had said when the photo was on the screen was possibly correct, that the building had been altered and stuccoed over in the seventeenth century; and it was quite possible, after all, as the Siennese thought, that it was planned and designed by Peruzzi.

Mr. E. W. HUDSON [A.] writes since the Meeting:—

But for the lateness of the hour when the vote of thanks was put to the meeting, I should have liked to have given expression to impressions made upon an open mind in listening to Mr. Bedford's comprehensive account of Peruzzi's life and work, and, if it be not over-cautious to say it, also his reputed work.

The first striking fact doubtless is the vast amount admittedly performed by him, which places him in the front rank of the giants of the Renaissance period. The fact, however, that he died at the age of fifty-five or fifty-six—for reputed dates of birth and death vary—seems, I think, to

exclude many attributed designs from being compassed in a working life of some thirty-five years.

In regard to dates, by the way, students should not alone be wary of accepting Vasari's statements, as Mr. Bedford points out, for in another important work * Peruzzi is given twenty years' more life, after 1536, which might well be conceived as necessary for the extra work latterly put to his credit.

The work at St. Peter's at Rome, and then his duties as city architect at Siena, must have taken up much of his time, and as it is known that he had many pupils, it is probable that when he had given the general design of a building or painting, the details were left to their individual feeling in execution, he exercising a general supervision. Serlio testifies to his attention to him, and no doubt the feeling was reciprocal with the other pupils.

The next point noticeable is the extraordinary versatility of his genius, which certainly derived little help from his master, the elder Maturino—a painter whose son became famous as the pupil of Raphael, and was a fellow sufferer with Peruzzi at the sacking of Rome.

The variety apparent in the design of buildings attributed to him does not lead one to rely upon architectural evidence as to any particular design being of his conception, though one type is said to have been developed at a later date by Pozzo. Though there is a similarity in some designs, yet there is great divergence if we accept all the slides exhibited by the lecturer as the work of one man. In one there is heavy rustication which might have suggested to Dance the design for Newgate Prison; another is as delicate as the monument of Lysicrates; and in church fittings there is an even voluptuous gorgeousness. Intermediate types are marked by applied features, thin pilasters, shallow recessed fenestration, which afford hardly any shadow to extensive wall face over which a widely projecting deep cornice gives a vast amount of shade. On this head no more apt description can be given than that applied by Lomazzo—*Architetto universale*.

In painting, also, diversity of style is equally

apparent, almost suggesting several workers. He seems to have been inspired first by Perugino, then by Raphael and Giulio Romano, and to have tried to combine the characteristics of contemporaries in his own work, notably in his Presentation of Christ in the Temple. In the example, The Adoration of the Magi, in the National Gallery, portraits of Michelangelo, Raphael, and Titian are said to be given in the persons of the kings represented.*

In decorative feeling and mural painting the same diversity is noticeable. Imitation of his great friend in some fine soft work of a quite modern style is seen; in others it is quite pre-Raphaelite in hardness. Some of the painting on the coffered ceilings exhibited might have been suggested by Pompeii itself, lightness and delicacy being in marked contrast with some other mural work exhibited.

The last impression is the extreme modesty of the artist, the absence of all sordid motives in his life, his utter indifference to money, and apparent abstention from the intrigues which existed in the circle in which he moved, and which, if report be reliable, brought about his death, although from his needy circumstances there seems no cause for the jealousy that must have prompted the crime.

In these days of latitude in art—when, moreover, the Renaissance star is again in the ascendant, perhaps for a time only in England—the subject of the Paper scarcely seems adapted as a peg on which to hang a discussion about the comparative merits of the styles. It did not permanently help the Revivalists to write so harshly about "Pagan Architecture" and the "One-idea Roman Cement Men," and no lover of our splendid Gothic does so to-day; but they will, I trust, never cease to proclaim not only its beauties as no "dead" thing, but its adaptability to modern wants and as *ipso facto* very much alive, and quite likely to remain so until scientific construction is superseded by something which shall take the place of statics and the laws of gravitation. I only draw the bow at a venture, not having seen the article which drew forth some reflections by the last speaker at the meeting.

* Chalmers's *Biog. Dict.* 1812-17.

* This is probably the work of a pupil.



9, CONDUIT STREET, LONDON, W., 22nd Feb. 1902.

CHRONICLE.

Prizes and Studentships 1902-1903.

The pamphlet containing full particulars of the subjects set for the Prizes and Studentships 1902-1903 will be issued to members with the JOURNAL for 8th March. The prizes and subjects are briefly as follows:—

THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS, open to British subjects under the age of forty.—*Subject*: A Comparative Review of the various Past and Present Systems of Architectural Training at Home and Abroad.

THE MEASURED DRAWINGS MEDAL AND TEN GUINEAS, open to British subjects under the age of thirty.—Awarded for the best set of measured drawings of any important building—Classical or Mediæval—in the United Kingdom or abroad.

THE SOANE MEDALLION AND ONE HUNDRED POUNDS, open to British subjects under the age of thirty.—*Subject*: Design for a Town Church on a Corner Site.

THE PUGIN STUDENTSHIP: SILVER MEDAL AND FORTY POUNDS, open to members of the architectural profession (of all countries) between the ages of eighteen and twenty-five.—Awarded for the best selection of drawings and testimonials.

THE GODWIN BURSARY: SILVER MEDAL AND SIXTY-FIVE POUNDS,* open to members of the architectural profession without limitation of age.—Awarded for the best selection of practical working drawings, or other evidence of special practical knowledge, and testimonials.

THE OWEN JONES STUDENTSHIP: CERTIFICATE AND ONE HUNDRED POUNDS, open to members of the architectural profession under the age of thirty-five.—Competitors must submit testimonials, with drawings exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*.

THE TITE PRIZE: CERTIFICATE AND THIRTY POUNDS, open to members of the architectural

profession under the age of thirty.—*Subject*: Design for a Pavilion in a Public Garden.

THE GRISSELL GOLD MEDAL AND TEN GUINEAS, open to British subjects who have not been in practice more than ten years.—*Subject*: Design for a Stone Dome over a Porte-cochère to a large Public Hall.

THE ARTHUR CATES PRIZE: A SUM OF FORTY GUINEAS, open to British subjects who have passed the R.I.B.A. Final Examination at one Sitting during 1901 and 1902.—Candidates must submit (1) The original testimonies of study which procured their admission to the Final Examination; (2) Not less than three sheets comprising studies of subjects of Classical, or Renaissance, and of Mediæval Architecture, accurately drawn in perspective and shaded by rule, and also detailed studies of a groined vault of any period between A.D. 1100 and 1500. The prize will be awarded for the best set of drawings.

THE ASHPITEL PRIZE: BOOKS VALUE TEN POUNDS.—Awarded to the student who distinguishes himself most highly in the Institute Final Examinations 1902.

Copies of the pamphlet may be obtained at the Institute, price threepence each.

Testimonial to Mr. J. K. Colling: Presentation to the Library of his Sketches and Drawings.

At the General Meeting last Monday, the following statement was made by

Mr. J. OSBORNE SMITH [F.]: Through the courtesy and generosity of a number of persons interested in Gothic architecture, and others desirous of testifying their appreciation of Mr. J. K. Colling's work, a fund has been formed to purchase the original drawings prepared for his published works, in order to present them to the Library of the Institute. The conception of this fund, which serves the dual object of forming a testimonial to Mr. Colling and enriching our Library, originated with Mr. Herbert Batsford, who, with the eye of an expert, recognised the value and beauty of these interesting records, and thought they should be placed where they could be used by students for all time. The great skill and care and accuracy displayed in these fine drawings—many of them made under the greatest possible difficulty—testify to the painstaking industry and capacity of the author, and to his intense love of Gothic art. The five volumes will find a suitable home in the Reference Library here, and be a valuable mine of interest to present and future students of Gothic art, as well as to all who delight in really good drawing. A letter from Mr. Colling, which is inside one of the volumes, will show how gratefully he recognises the intentions of the subscribers in placing his most precious drawings where they will be best appreciated. Most of the subscribers are members of this Institute, and those who are not have thus

* The Council have increased the value of the Bursary for this year from £40 to £65.

testified their personal regard for Mr. Colling in this way.* I beg formally, on behalf of the subscribers, to present these five volumes to the Library of the Institute. They represent two volumes on *Gothic Ornament*, two volumes on *Details of Gothic Architecture*, and one on *Medieval Foliage and Art Botany*.

The PRESIDENT: I understand that these works have cost £190.

Mr. OSBORNE SMITH: I had the pleasure of handing Mr. Colling a cheque for about £190.

The PRESIDENT: I think, Mr. Osborne Smith, that you were mainly responsible for the getting up of these subscriptions to purchase them.

Mr. OSBORNE SMITH: I have done what little work there was to do in connection with the matter.

The PRESIDENT: I am sure the Council are exceedingly obliged to you for the trouble you have taken in obtaining these works for us. It was a sum that the Institute itself could hardly afford to pay, and the trouble you have taken must have been very considerable. We are exceedingly obliged to you, and very grateful indeed for such an addition to our Library.

Professor BERESFORD PITE: Will you permit me on this occasion to add what may not be known to everybody in this room—that Mr. J. K. Colling fifty-five years ago was the first Hon. Secretary of the Architectural Association, and that we had the pleasure, owing to Mr. Rickman's antiquarian researches in the suburbs of London, of enrolling our dear old friend and having him at the Jubilee Banquet in 1896? We were quite delighted to find that such a charming artist, whose work we had known for so long a time, was still in existence. To have Mr. Rickman's discovery followed by this very kind and pleasing contribution to our Library through Mr. Smith's initiation is a very great pleasure to all the members of the Architectural Association, who feel that his connection with their Society is one of considerable importance.

Mr. James K. Colling: Sketch of his Career.

The presentation to the Library of five volumes of original drawings, made chiefly on the spot, by Mr. James K. Colling for his well-known books on *Gothic Architecture and Ornament*, affords an opportunity for a brief retrospect of a very interesting career.

Born early in 1816, and being prevented from attending school regularly by delicate health, he drew everything that came in his way, and began copying the illustrations in Stuart and Revett's *Athens* before he was twelve years old.

His first experience in an architect's office was in 1828, in Salvador House, Bishopsgate, where

* A list of the subscribers is given by Mr. Colling in the letter referred to, which will be found in Vol. I. of the *Gothic Details*.

his elder brother, the late W. B. Colling, was working for Mr. William Brooks, architect of the London Institution. In the same house Mr. James Edmeston had offices, and at that time the late Sir G. G. Scott and Mr. W. B. Moffatt were his pupils.

In 1829 Mr. Colling was sent to Devonshire to school, and there took great delight in flower painting. His uncle, a great lover of flowers, encouraged him to persevere, and he acquired a fair amount of skill in drawing from nature. His father was at this time clerk of works at Covent Garden and Hungerford Markets for Mr. Fowler, and on the lad's return to London he passed a good deal of time on practical drawings in his father's office. Some of these drawings attracted the notice of Mr. Easton, who wanted to make him an engineer, but after four years' trial the pupil did not like the work and gave it up.

In 1832 he entered Mr. Matthew Habershon's office, where Mr. Ewan Christian was serving his articles: here they studied their "Rickman," and thought they knew a good deal about Early English Decorated and Perpendicular. With young Colling Gothic now took the place of Greek, and maintained its hold upon him during a long life. He became an enthusiastic student, shouting for joy at a first sight of the west front of Binham Priory, the first Early English building he ever saw. 1836 to 1840 was spent in Norwich, in the office of Mr. John Brown, and in visiting and sketching the Gothic buildings of the Eastern Counties.

In 1841-2 he spent six months in Messrs. Scott and Moffatt's office, afterwards continuing to sketch and study Gothic work, making perspectives, and lithographing book plates for other architects, &c., till in 1846 the first number of *Gothic Ornament* was prepared and published, the drawings being made on the spot from ladders and other inconvenient positions, and transferred to zinc plates by the author himself. The first volume was completed in 1848; the second followed in parts from August 1848 to August 1850. The volumes of *Details of Gothic Architecture* came out later, being commenced in 1852 and finished in 1856. During 1849-55 Mr. Colling drew architectural subjects on wood for the *Illustrated London News*, including the 1851 Exhibition building, Houses of Parliament, Northumberland House, &c.

This drawing and book-making was interrupted by several important commissions:—Hooton Hall, Cheshire; the Albany, Liverpool (a large block of offices); Ashwicke Hall, Gloucestershire (a castellated Gothic mansion, with farmhouse, lodges, stable, &c.); Sculpture and Picture Galleries at Hooton Hall; new church of St. Paul at Hooton; Cuxwold Hall, Lincolnshire; alterations and additions to Rangemoor Hall, Staffordshire; new schools at Copenhall, Cheshire, and

at Marshfield, Gloucestershire; new house at Caterham, Kent; additions to Farnham Hall, Suffolk; additions to Kelmars Hall, Northampton.

In 1858 Mr. Colling read a paper at the Royal Institute of British Architects on "Natural and Architectural Foliage," and in 1865 a paper on "Art Foliage." In 1865 he published in book form a series of articles and illustrations on "Art Foliage" which had appeared in the *Building News*, advocating the principle of applying natural form to ornamental purposes, instead of merely copying old examples. This book was most favourably received and appreciated: a second edition was produced in 1878. In 1874 his last book, entitled *Mediæval Foliage*, was prepared and published.

His later work includes the restoration of Holkham Church, Norfolk, upon which he read a paper at the Institute in 1870, which was illustrated by a large number of very interesting drawings; Eye Church, Suffolk; Hingham Church, Norfolk; Arthingworth Church and Kelmars Church, both in Northamptonshire; Scole Church, Norfolk; Melbury Church, Dorset; Oakley Church, Suffolk; the Chapel of the Mercers' Company, London; and the new Grammar School at Eye.

His passion for drawing continues and affords a delightful pastime, architectural and flower subjects being still his favourites. A few years ago I accompanied him to some of the interesting churches in the neighbourhood of North Walsham which he had visited just fifty years before: his eager, enthusiastic appreciation of the details was contagious as he sketched them with undiminished skill.

To good judgment in selecting examples of old work for illustration, combined with painstaking skill and accurate drawing, we are indebted for these most interesting records of some of the most beautiful "historical documents" to be found in this country.

Mr. Colling was one of the group of young men who started the Architectural Association, and was a member of the Institute as Associate and Fellow for about thirty years.

J. OSBORNE SMITH.

The late Marquis of Dufferin [H.F.].

The Marquis of Dufferin and Ava had been an Hon. Fellow of the Institute since 1866. On behalf of the Institute the Council have forwarded to Lady Dufferin a message of sympathy and condolence.

The Secretary has received the following letter from M. Charles Lucas [*Hon. Corr. M.*]:—

Paris, le 15 février 1902.

MONSIEUR LE SECRÉTAIRE ET CHER COLLÈGE,
—Je ne saurais oublier, lorsque l'Angleterre perd un de ses diplomates éminents et l'Institut Royal des Architectes Britanniques un de ses membres

honoraires, en la personne du très-honorable marquis de Dufferin et Ava, que ce dernier avait bien voulu, sur la demande que je vous avais faite en souvenir des services qu'il avait rendus à nos deux nations lors de son ambassade en France, accepter la présidence d'honneur du Comité de patronage de la Grande-Bretagne au Congrès international des architectes tenu à Paris en 1900, et, à ce titre, je me permets de vous adresser, pour mes confrères de l'Institut Royal des Architectes Britanniques, l'expression de mes respectueux sentiments de condoléances.

Croyez, monsieur le secrétaire et cher collègue, à mes sentiments dévoués.

CHARLES LUCAS.

Special Election to Fellowship.

The Council at their Meeting of the 17th February elected the following gentleman to the Fellowship of the Royal Institute, under the proviso to By-law 9:

FREDERICK MOORE SIMPSON, Professor of Architecture at the Victoria University, Liverpool; President of the Liverpool Architectural Society.

Concrete Staircases.*

Mr. W. H. Haynes [A.] writes:

The paragraph about concrete staircases on page 161 of the *JOURNAL* seems to show that the Portland cement supplied for the work was not so good as Portland cement of that weight used to be.

Permit me to add that such samples as came under my notice, with two exceptions, during the twelve months last ensuing, have given way, and I do not in my circle advise building operations where cement has to be employed until the Portland cement is warranted as strong and durable as formerly.

To test that seems to require samples to be kept a year at least before parting with the bulk of the cement, as new material could not be so well depended upon.

One matter that came under my notice was the difficulty in making contractors use proper mortar-boards; and a quantity of both cement and concrete was persistently mixed in the common roadway.

Mr. Wm. Scott [A.], of Bordighera, upon whom the King of Italy recently conferred the honour of Knighthood of the Order of the Crown of Italy, has been elected Hon. Academician (*Accademico d'Onore*) of the Royal Academy of Fine Arts in Venice.

* See report of the case *Rowton Houses, Limited, v. Crow*, in the last number of the *JOURNAL*.

REVIEWS.

A GREEK MONASTERY.

The Monastery of St. Luke of Stiris in Phocis. By R. Weir Schultz and S. H. Barnsley. Fb. Lond. 1901. Price 63s. net. [Messrs. Macmillan & Co.]

This volume is published for the Committee of the British Archaeological School at Athens, and forms a record of a portion of the work carried out in Greece by the two architects whose names are attached, during their term of studentship at the school. Its publication has been long delayed, but we may venture to hope that it may be followed by a further instalment of the careful observations and drawings made by the authors during more than one visit to Greece, and dealing with the same period of architecture. It is a matter of great satisfaction to see an architectural work of this importance published under the auspices of the British Archaeological School at Athens, and it should serve as an incentive to other young architects to devote some months of serious study, as students of the school, to the investigation and delineation of the architectural remains scattered through the country, many of which still await a faithful recorder.

The monastery described in this volume is one of the most important in Greece: it is somewhat inaccessible and but little visited by tourists; but accounts have been rendered of it from time to time by various travellers. In recent years, under the direction of the monks themselves, all the records of the monastery have been published. M. Diehl, of the French School of Archaeology at Athens, has devoted much time to the study of the mosaics, and has published the result of his investigations, but these were not accompanied by any very complete illustrations.

The present volume combines with a careful historical and descriptive account of the buildings and their decoration a series of general and detail drawings which, together with a few photographs, completely illustrate the general arrangements, the structure and decoration of the two churches which form the special glory of the monastery. Both churches were founded late in the tenth century, but the authors consider that in their present form they date from early in the eleventh, and that of the two the great church with its crypt dedicated to St. Barbara is the earlier in date. The smaller church, which lies to the north-east of the great church, is curiously irregular in plan; both are rich in marble work and mosaic, though the latter has suffered greatly at various times.

The text gives evidence of the extremely thorough and careful observation that was devoted to the study of the buildings and of much subsequent research, and an important section is devoted to the iconography, the mosaics being fully and methodically described, and a

short chapter is devoted to an account of this dependent monastery of St. Nicholas-in-the-Fields. The student of Byzantine architecture will be specially grateful to the authors for the admirable series of plates which illustrate the buildings described in the text. These include plans, elevations, and sections, and an isometric section illustrating the general character of the buildings, clearly drawn and reproduced.

The decorative treatment of the floor, walls, and vaults is very fully illustrated by a series of general and detail drawings. The drawings are most of them in line, but there are many coloured plates illustrating the inlaid floors, the rich marble lining of the walls, and especially the mosaic decorations of the vaults. A plate showing the head of St. Gregory is particularly successful in rendering the mosaic work to a large scale with a faithfulness of effect not attainable with drawings reproduced to a small scale. Looked at as a whole, the plates, of which there are sixty, illustrate the buildings in an unusually complete and satisfactory manner, and reflect the greatest credit on the authors and the publishers. It is particularly satisfactory to have so many of the plates produced in colour, and so well produced, when colour forms such an important element in the decorative treatment. R. ELSEY SMITH.

MODERN HOUSE BUILDING.

The Art of Building a Home. A Collection of Lectures and Illustrations. By Barry Parker and Raymond Unwin. 8o. Lond. 1901. Price 10s. 6d. net. [Longmans, Green & Co., 39 Paternoster Row, E.C.]

The republication of lectures, delivered presumably to small and special audiences, argues, on the part of their authors, not only a conviction of the importance of the subjects dealt with, but also confidence that their treatment of them is worthy the larger audience to which in book form they will be addressed. If such self-confidence is ever essential, it is surely so in the case of a book like the one under review, whose joint authors feel compelled to cry aloud that "the time," *i.e.* the architectural Zeitgeist, "is out of joint," and appear to consider that *they* are called upon "to set it right." But, if a volume of lectures is to justify its selection out of the increasingly numerous claimants for a place on the library bookshelf, it is imperative that the subjects, however important, should be treated with charm of style, and more especially with freedom from redundancy, two qualities to which our authors, as workers rather than writers, would probably not lay claim.

The lectures deal principally with Art (with a capital A), and prove no exception to the rule that the more debatable the subject the more dogmatic its treatment. The authors commence with a lament that Art—at least what they consider Art—is entirely absent from modern house building. For this, apparently, the architect is largely to

blame in that "he but too readily accepts the popular idea of Art as a thing quite apart from life, a sort of trimming to be added if funds allow." According to their view the ideal house should be designed to fit, or to educate if necessary, the taste and needs of its occupant; the rooms should be arranged "to carry on the business of life freely and with pleasure"; the furniture should be fitted and designed as part of the general scheme, and "made for use"; the ornament something which it has "given pleasure to the producer to create." An artist friend should be invited to "leave his easel pictures and paint on our walls scenes which shall . . . become part of the wall on which they are painted. . . . Then, if necessary, let the rest of the walls go untouched in all the rich variety of colour and tone, of light and shade, of the naked brickwork. Let the floor go uncarpeted and the wood unpainted, that we may have time to think, and money with which to educate our children to think also. Let us have rooms which once decorated are always decorated . . . which can form backgrounds, fitting and dignified at the time, and in our memories for all those scenes, those acts of kindness and small duties, as well as the scenes of deep emotion and trial which make up the drama of our lives at home." We cannot help wondering what would become of this embodiment of the owner's idiosyncrasies if health, business claims, or one of the many causes which upset calculation and disturb dreams of permanent settlement, compelled him to leave his shell and find another occupant for it. But our authors anticipate the objection, and admit that they are advocating a counsel of perfection which is largely inapplicable "in our days of speculative building, short leases and shorter tenancies."

Having given some indication, as far as possible in the authors' own words, of their views on design, we are hardly surprised to find their views on artistic education equally unconventional and equally depreciatory of things as they are. According to them the first requisite for any artist is that "he should have that within him which craves for expression and which can only be expressed through the medium of an art." If he would become an architect he should "acquire a comprehensive knowledge of pure building construction, but no architecture," should learn a handicraft, if possible, and should then try to give expression to his own ideas. When he encounters difficulties he should endeavour to solve them unaided, and not till he finds himself beaten should he look to history and see how they have been overcome by others before him. In short, "suggestion" should follow "natural development" rather than precede it. Whether such a scheme is not equally as Utopian as our authors' ideas of house design is open to argument, but their indictment of the present educational system is certainly not strengthened by the statement—as questionable in fact as in taste—that "the course

of study laid down by the Institute has turned out by the thousand men . . . with no vital appreciation of the spirit and causes which lead to the existence of any one of them" [the styles], "but *not one*" [the italics are ours] "who can evolve a really vital work of art." Something, however, must be forgiven to individuals who refer to the effect of the Renaissance as a "taint," and its works as "abominations," and who, "behind one of Wren's spires," can only see "the man with paper and drawing instruments, hard mechanical lines, laboriously measured off on a drawing-board, with mathematical calculations of proportion figured all round the margin."

In justice to our authors we must add that, when they condescend from theories to deal with the "art of designing small houses and cottages," their remarks are both practical and suggestive. But perhaps the most interesting part of the volume is the supplement of photo reproductions of interiors, &c., which, as they are intended to illustrate the proper application of Art principles to everyday uses, are with modesty confined to the authors' own works.

From what we have said and quoted it will be seen that the book can only hope to appeal to a limited audience, and our only justification for noticing it at this length is the hope that the majority, who might have been attracted by its title and general appearance, will be saved the disappointment and outlay which its acquisition might involve. HERBERT A. SATCHELL.

ARCHITECTURAL HISTORY.

A History of Architecture. Fourth edition. By the late Professor Banister Fletcher, F.R.I.B.A., and Banister F. Fletcher, A.R.I.B.A. [B. T. Batsford, 94, High Holborn.]

This book is a very concise and methodical summary of the various text-books extant, and brings out the salient characteristics of the styles of the successive ages in such a marked manner as to form a most useful book to the student of architecture in procuring a good all-round general knowledge of the subject; it further has the advantage of forming a very correct foundation for deeper reading and study of all or any particular style, this quality being enhanced by the list of standard reference books given at the end of each subject.

The illustrations are good, consisting of 128 reproductions from photographs and 128 line drawings: the latter are clear and well drawn, and, together with the comparative tables and plates, emphasise the architectural character of the several periods so clearly and distinctly that they should be easily understood and followed, not only by students and art workers, but by any lay readers who may interest themselves in artistic development.

One is inclined to think the authors have been a little too keen in their endeavour to bring their book up to date by giving a list of architects, with

some of their works, in the short record of the nineteenth-century English Renaissance from 1851 to the present time: one has yet to learn that some of the works mentioned are worth immortalising, whereas there are others worthy of mention which are omitted.

Part II., according to the preface, is an addition to the previous editions, and is given up to what is designated as the "Non-Historical Styles": it is useful and, moreover, helps to thoroughly complete a most valuable volume—one that is not too costly, and one that has long been wanting, and which will without doubt prove to be much appreciated by the students of the R.I.B.A.

ERNEST R. BARROW.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1901-2, held Monday 17th February 1902, at 8 p.m., the President, Mr. William Emerson, in the Chair, with 21 Fellows (including 10 members of the Council), 25 Associates (including 3 members of the Council), 2 Hon. Associates, and visitors, the Minutes of the Meeting held 3rd February 1902 [p. 164], were taken as read and signed as correct.

The Hon. Secretary formally announced the decease of the Marquis of Dufferin and Ava, *Hon. Fellow*, and mentioned that the Council were sending a letter of condolence to the Marchioness of Dufferin.

The decease was also announced of James Stevens, of Manchester, *Fellow*, elected 1877, past President of the Manchester Society of Architects; and Edward William Barnes, of Bristol, *Fellow*, elected 1882.*

The following Associates attending for the first time since their election were formally admitted and signed the Register—viz. Benjamin Priestley Shires, *Tite Prize-man* 1886 (Plymouth), Ernest George Besant (Cambridge), John Percy Hall, and Edgar John Pullar.

Mr. J. Osborne Smith [F.] made a communication to the meeting respecting a testimonial recently subscribed for and presented to Mr. J. K. Colling, and having, on behalf of the subscribers, formally handed over to the Institute for the Library five volumes of the original sketches and drawings prepared for Mr. Colling's published works, the President accepted them on behalf of the Institute, and thanked the subscribers.

A Paper on BALDASSARE PERUZZI, illustrated by photographic lantern slides, having been read by the author, Mr. Francis W. Bedford [F.], and discussed, a vote of thanks was passed to Mr. Bedford by acclamation.

The President having announced the special business for next meeting—viz., Sir William Richmond's resolution *re* Smoke Abatement, and the Exhibition, to be held in the Meeting-room, of photographs of architectural works collected by the National Photographic Record Society—the proceedings terminated, and the Meeting separated at 10.10 p.m.

LEGAL.

Ancient Lights.

PARKER T. W. F. STANLEY AND CO. (LIMITED).

This case came before Mr. Justice Farwell in the Chancery Division, and judgment was delivered on 8th February, the hearing of the evidence having occupied two days. It is reported in *The Times* of the 10th inst.

* The Secretary has also received notification of the death of Hugh Thomas Porter, *Associate*, elected 1897.

The plaintiffs in the action carry on business as photographers, under the title of W. G. Parker and Co., at 288, High Holborn, their studio, gallery, and dark-room being situated in a one-storey building at the rear of the premises. When the plaintiffs first entered into possession, in 1890, this building was lighted by a number of skylights which were ancient lights. The plaintiffs subsequently slightly altered the pitch of the roof of the building and enlarged the skylights over the studio, but they darkened or obscured the skylight over the portion of the building used as a dark-room. To the west of the plaintiffs' premises is a long strip of land behind 287, High Holborn, about 15 feet wide, which was formerly partly bounded on the western side by an old building about 33 feet high, which was pulled down in 1885. In February, 1901, the defendants, who carry on business as mathematical instrument makers, at 4 and 5, Great Turnstile, High Holborn, commenced building operations on the site of the old building demolished in 1885, and since the issue of the writ in this action have raised their building to a considerable height above the line of the said old building, whereby the plaintiffs complained that the access of light to their premises was seriously diminished. They accordingly claimed a mandatory injunction for the removal of such portion of the defendants' new buildings as obstructed or injured any of their ancient lights as the same were previously enjoyed. The defendants denied that there was any material diminution of light, and contended that as regards the dark-room the plaintiffs had abandoned their right to ancient lights. They further contended that, as the premises now occupied by the plaintiffs had prior to 1890 been used as an eating-house, the plaintiffs were only entitled to so much light as was necessary for those purposes.

Mr. Jenkins, K.C., Mr. F. H. Colt, and Mr. F. J. Coltman, appeared for the plaintiffs; Mr. Bramwell Davis, K.C., and Mr. Percy Wheeler for the defendants.

Mr. Justice Farwell, in delivering judgment, said that there could be no doubt that, when the plaintiffs took the premises in 1890, the skylights were ancient lights. The action was concerned with the skylights over the studio and the dark-room. As regards the dark-room, abandonment had been pleaded, but he could find no evidence to support the plea. The fact that the plaintiffs had darkened or obscured the skylight was not sufficient—the room might be required at any time for other purposes. Then, with regard to the studio, the old skylight had been replaced by what was practically a glass roof. But that new glass roof covered the place occupied by the old window, and their right of ancient lights had thus been preserved, although, of course, it only applied to that portion of the glass roof formerly occupied by the old window or skylight. The defendants had raised their building several feet above the line of the old building which formerly stood on the site, and after hearing the evidence his Lordship was clearly of the opinion that the access of light to the plaintiffs' premises was thereby materially diminished. The fact that before 1890 the premises were used not for photographic purposes, but as a restaurant, was immaterial to the present issues. Photographers required, and reasonably required, special light, and since the judgment in "*Warren v. Brown*" (1902, 1 K.B. 15) the plaintiffs were entitled to complain that they were injured by the defendants' buildings in the conduct of their photographic business, even if that business had not been carried on in the premises for twenty years. The parties had not been able to come to any terms, and consequently he was constrained to grant a mandatory injunction, but it would apply only to the additional obstruction caused by the defendants' new buildings as compared with the old buildings that formerly stood on the site. He thought the parties ought to be able to arrange between themselves what form the necessary alterations should take.

